



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

N

330
M627
B8

521.
B 1,347,745

THE FINE ARTS DEPARTMENT

AND

ART CULTURE

IN

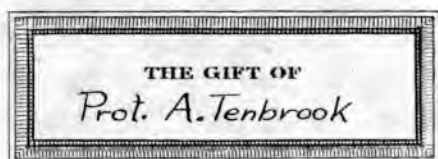
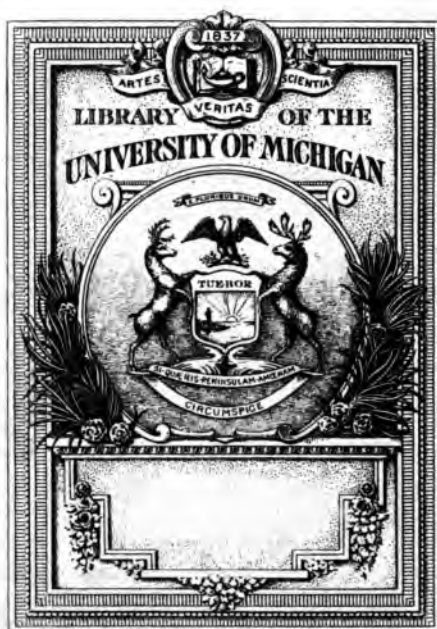
The University of Michigan.

By ALVAH BRADISH.

"For the 'Memorial' of Mr. BRADISH, the Board of Regents ask special consideration, both on account of the elevation of its sentiments and the purity and chasteness of the style in which it is dressed. His opinions on the influence which a cultivation of the Fine Arts will exert over the manners and morals of a people, are commended to the careful perusal of all who are charged with the education of youth or the supervision of Institutions of Learning."

Ann Arbor, Mich.

1868.







211
Prof. A. Tenbrook
with compliments
of the Author

Entered according to Act of Congress, in the year 1868,

By A. BRADISH,

In the Clerk's office of the District Court of the United States, for the Eastern District of Michigan.

REMARKS

ON THE

FINE ARTS DEPARTMENT

IN

THE UNIVERSITY OF MICHIGAN.

WITH A HISTORY OF THE ART LECTURES IN THAT INSTITUTION, INCLUDING
THE "MEMORIAL" DOCUMENT ADDRESSED TO THE BOARD OF REGENTS.

BY ALVAH BRADISH.

"ALL our moral feelings are so inwoven with our intellectual powers, that we cannot effect the one without in some degree addressing the other; and in all high ideas of Beauty, it is more than probable that much of the pleasure depends on delicate and untraceable perceptions of fitness, propriety and relation, which are purely intellectual, and through which we arrive at our noblest ideas of Beauty!"

ANN ARBOR, MICH.
1868.

N
330
. M627
B8

Prof. A. Tenbrook
gpp
6-10-1927

RESPECTFULLY INSCRIBED
TO THE
REGENTS AND FACULTY, TO THE STUDENTS, ALUMNI AND FRIENDS
OF THE
UNIVERSITY OF MICHIGAN.

REMARKS.

SCATTER diligently in susceptible minds
The germs of the good and the beautiful
They will develop the tree, and bud, bloom
And bear the golden fruits of Paradise.

THE deep and growing interest felt for the Fine Arts in this State — and more especially the development of Art-Culture in the University of Michigan — seems to render it extremely proper that the following “*Memorial*” should be again placed before the public, and in a form more convenient for perusal. At the time when this Paper was presented to the Board of Regents, it was published (soon after) in the State Journal, at Lansing, as a document of more than ordinary interest; and it was incorporated in the forthcoming volume issued by the Superintendent of Public Instruction. But, though thus approved, and published, and read by a limited number, yet in no mode has it been placed before the public in a form the most desirable to invite general attention. At the period when this “*Memorial*” was first addressed to the Regents, no such organized department had ever been attempted in any College or University of this country.

With a full and earnest conviction of the vital importance of such a department, the author did

not hesitate to organize a course of Lectures, in accordance with the programme marked out in the accompanying "Memorial." From the very humble beginning of two or three discourses to the Senior Class, these grew up, in the course of a few years, to a body of twenty or twenty-five. They were continued through nearly ten years, and were listened to with a growing interest on the part of the students — many of these, with enthusiastic diligence, taking notes as the Lectures continued.

The President, a man familiar with Art-Culture, immediately on his arrival, had urged the commencement of these lectures, accompanied with expressions of earnest approval of the "Memorial," which had already received the honorable and unanimous approbation of the Board of Regents.

It may be observed that members of the Faculty, with their families, and often, citizens of Ann Arbor, not connected with the University, were accustomed to attend these Lectures.

The language of the fundamental law creating the University, *that there shall be a professorship of the Fine-Arts*, seemed originally to have imposed a duty on the Regents. That duty had been met with a hearty approval of the plan marked out by the author. The details as to time and mode were left to his judgment, and the council of the Faculty. The theory was, that a series of Art-Lectures would be a proper termination of a student's course in the

University—hence they were delivered to the Senior Class. The President proposed to close his own Lectures on Moral and Intellectual Philosophy in time for the Art-Lectures. This was the order observed. I may declare, with some pride and undisguised satisfaction, that the students looked forward to the course with *warm enthusiasm*, and greeted his presence not without *cheers*, as the Professor discoursed on themes so grateful to the ingenuous mind. Most emphatically he did not suppose that his appointment had been merely nominal or honorary! On the contrary, having a definite plan in view—the result of sincere convictions—he had the strongest motives to go forward and carry out to some extent—to the extent of his abilities, the views he entertained of the University Art-Culture. These Lectures and his subsequent labors were the result of these convictions.

Such a body of Lectures could not be written without a course of special reading and preparation, and it may be observed that the author devoted the better part of twelve months exclusively to a course of historical and æsthetical studies, to render himself competent, in his own opinion, to fill such a chair in a way its high importance demanded. For, it must be remembered that Art-Literature covers a field wide as the thoughts and civilization of man. The author does not hesitate to state that such a body of discourses on the Fine-Arts, as these that have been

delivered to the Senior Class of the Michigan University, have not before been prepared by any American artist.

The University, in its original fundamental law, contemplated and provided, by *express language*, for a *professorship of the Fine Arts*. In accordance with this, the chair of *Art* was filled by appointment of the Regents, without solicitation; — and the duties of the professorship have been performed faithfully by the incumbent, to the extent of the means at his command. This University is the first in our country that has provided for such a department, and that has filled the chair with an express view of a full course of Lectures on all the departments, and as a part and portion of that high culture contemplated by its founders.

Already the University possesses a large collection of works of art — mainly casts from the antique, historical medallions, &c.

The first practical movement, in this direction, is due to the scholarly taste and perseverance of Professor Frieze, who secured, while in Europe, many very beautiful works. It will be observed that such a collection had been anticipated by the “Memorial,” to which attention is now called, as an essential element of that Catholic culture which is the promise and glory of a University.

But, taste in Art must not be wholly based on Statuary. Painting and Architecture! may these, in

due time, add their attractions to a museum so well and so nobly commenced! For, be it remembered that among the nations that give us the best examples of the works of genius, *all these arts* were united; and if we attempt to separate them here, we exact a divorce that will work unfavorably to a sound and generous development of a true taste.

It is not unsuitable to remark here, that every step taken, every specimen of art added to the University collection, renders more and more important the continuation of that course of Lectures on the principles and history of *Art*, which the author was the first to institute.

A noble library in an unknown tongue would only be an object of curious interest; the largest collection of minerals, the finest herbarium in the world, without a knowledge of the sciences to which they belong, would be of little value to the student.

So, the Fine Arts, while they inspire love and admiration, leave us but as children unless we can interpret their language. The student intuitively asks for the principles — the rules by which they are produced. He wishes to know the reason of his likes and dislikes, and demands to possess some guidance to his judgment in works of *Art*, as he has such to determine the value of works of genius in poetry and literature.

The subject of Fine Arts is so wide in scope, so linked and bound to all high culture, so allied with

a national literature; — its cultivation is so essential to the best development of character, that the Professor is conscious how entirely incompetent he is to comprise *all* he wishes to say, and knows ought to be said, within the compass of twenty lectures. For, it should be remembered that the term Fine Arts, comprises Sculpture, Painting, Architecture, Landscape Gardening, Engraving; that whole libraries, indeed, are filled with the lore that has grown up out of these arts — arts that have been practiced for thousands of years.

In the French and German Universities each one of these arts is raised to the dignity of a, distinct Professorship. The time will come when the arts will demand the same attention with us. The term of four years is a short period for a collegiate or university culture; but this is the time usually allowed — rarely exceeded, in American institutions.

A course of lectures on the Fine Arts, must, therefore, be a brief one; nor is it claimed that, for the period of time a student has to advance his other studies, that the arts should occupy any paramount value over the usual Collegiate course. The object of these Lectures is to raise his thoughts, to refine his tastes, and to point out what is excellent in ancient and modern art; to give him *principles*, and to lead him to judge for himself of the works of genius.

These Lectures have been warmly received; the

students were alive to their value. It was seen at once, how closely they were connected with their classical studies.

No other institution of this country offered them such advantages. It was, indeed, something to be in advance of every collegiate establishment of America! The founders of the University of Michigan had this clearly in view — “There shall be a professorship of the Fine Arts” — is the language of the fundamental law. We claim it to be a wise, sagacious forethought. By Lectures is the proper mode to teach the history and principles of the Fine Arts in a great University. And, in regard to this body of discourses, which have been inaugurated here, we may say, they are the result of many years of earnest reflection, of a deep faith, of profound study.

I can state, too, that no series of discourses ever delivered, within my knowledge, have occupied the field that I designed for these. It was not an easy matter to strike out a course that should insure the greatest benefit and achieve success. The Lectures of Sir Joshua Reynolds, of West, of Fuseli, and Opie, are among the most able in our language — or in any language — but they were addressed to Art-Students, and hence were not suitable for the object I had in view.

It was necessary that these Lectures should be readily comprehended, attractive in manner, thought and illustration; that they should command the

sympathy and interest of the student, and yet firmly adhere to the special subject of Fine-Art. It was necessary to discuss Principles, often new to the listener, abstract in their nature, and this, too, without adequate illustrations. And again, it was important that we avoid the narrowness of a mere professional Lecture. It would be, indeed, comparatively easy to address fifty or sixty artists or Art-Students, on the subject of their daily studies and practice, as, in such cases, every technical phrase or art allusion would be clear, and instantly understood. But such a course might not be so profitable to a body of college students, who did not look to Art as a profession.

I have constantly endeavored to avoid these two extremes—not to strike so wide of Art that the Lecture could be named as well anything else as an Art Lecture—and again, not so exclusively on the particular Art as though I were conducting a pupil through the rudiments of his studies.

But I have all along endeavored to point out the leading principles—the relations that one art bears to another, the history and progress of all the arts; their influence on literature and manners, on morals and religion; to show that Art is founded in the very nature of things, and cannot be divorced with safety from human culture; that indeed, a love for the beautiful in outward things, leads the mind to embrace a spiritual beauty, and thus that Art conducts us to the boundaries of morals.

Every year shows us the increasing value of a clear, compact series of Lectures on the Arts, that shall present them to the mind of the student as a *system*—a family, whose different members are closely bound to each by intimate relations, and whose aim is the same — a family, of noble Arts, worthy of profound study, reverence and love. It is claimed to be extremely important, now that the Senior Class is large, and will speedily pass into the business of life, and exercise the influence of educated men, that they should enjoy all the advantages of such a course, and that the course ought to be as full and complete as time will allow. The students do not expect to be able to resume their studies under circumstances so favorable, and, it seems to the author, that they are entitled, *at this period of their education*, to have pointed out to them a true and catholic idea of those Arts that have contributed so much to the glory of nations — a completeness co-ordinate with the liberal and comprehensive scheme of our University culture. As we have commenced thus, we should go on, and carry out the plan already inaugurated—a plan, which, if right in its commencement, is still better when perfected.

As previously stated, the course of Lectures instituted by the author in the Michigan University, is essentially new in this country. No other institution of the kind has established such a body of æsthetical Lectures, distinctly on the Fine Arts and Art Liter-

ature, and I am very certain that we have gone, thus far, in the right direction.

But the labors of the Professor have been conducted with limited means and limited time.

It may be stated that at a period when the University was struggling to build up its Law and other departments, the Professor of the Fine Arts did not hesitate to continue to give his lectures gratis to the Senior Class, *and this for several years*, from a conviction that the value of such a course—they being warmly responded to by the students and by members of the faculty—must speedily commend itself to the Regents. Nor was he willing, at that time, to increase the difficulties under which the authorities were laboring, by pressing upon their attention the claims of his department.

Each of these Lectures occupied at least one hour in its delivery. They comprised usually the following subjects :

Principles and History of Painting,	- - - -	4 Lectures.
Principles and History of Sculpture,	- - - -	4 "
Landscape Gardening, - - - -	- - - -	2 "
Architecture, History and Principles, - - - -	- - - -	4 to 6 "
The Different Schools of Art, Italian, French, German and English, - - - -	- - - -	2 "
American Arts, with an Historical Account of the American Academies of Fine Arts, - - - -	- - - -	2 "
History of Engraving, with an Account of the Different Modes, 1	- - - -	"
On the Principles of Imitation, as understood and applied to Fine Arts, - - - -	- - - -	1 "
How to Judge of Art, - - - -	- - - -	1 "
On the Influence and Value of Art in the Cultivation of Science, 1	- - - -	"
Influence of Art on our Literature, and on the Social and Religious Life, - - - -	- - - -	1 "

It is true, a great deal may be compressed within twenty discourses, and it is not urged that these should be increased for the present.

It is very certain, and a most interesting fact to the author, that these Lectures grew directly out of the "Memorial Paper" (now first published in a popular form) — that they had been cordially solicited by the President of the University at the very first interview he had with the Professor of Art; that they have been enthusiastically welcomed by the students, and commended by members of the Faculty. And it is not less curious and satisfactory to observe how directly and speedily a collection of works of Art, referred to in the discourses, and anticipated in the "Memorial," have accumulated, until the University *Museum of Art* is now one of the largest and most attractive of any in this country.

Undoubtedly the time will come when it will be deemed quite as important to have a collection of paintings, as casts from the antique. Several institutions at the East have already made such advances in the way of Galleries, with paintings, that our University is liable to lose its supremacy in this direction. If the University had a building suited for a Gallery of Fine Arts, there is no doubt that donations of valuable pictures would speedily follow.

Models, to illustrate the Principles of Building, and to refer to, in the Lectures on Architecture, would be most desirable and most valuable to the students.

Edmund Burke once advised Col. Trumbull, our

distinguished American artist, to study architecture by all means, as a young country like America would soon need public edifices, and would command the genius of skillful architects; — and the artist lived to regret not having taken this advice. Architecture will always have a great charm to the enthusiastic student, who may already dream of that domestic home, which shall be the fruit of his future struggles and his present culture! Indeed, it may be shaped and embellished by the very genius and taste that have been developed by your University Art culture!



THE "Memorial" referred to, in the preceding remarks, was addressed to the Board of Regents in 1852. It was so cordially approved by the members of that Board that the author was immediately appointed to fill the chair of Fine Arts in the University.

In the 13th annual report that followed, addressed to the Hon. Francis Sherman, the Superintendent of Public Instruction of Michigan, the Executive Committee of the Board of Regents speak thus of the "Memorial document:"

"For the 'Memorial' of Mr. Bradish, the Board of Regents ask special consideration, both on account of the elevation of its sentiments and the purity and chasteness of the style in which it is dressed. His opinions on the influence which a cultivation of the Fine Arts will exert over the manners and morals of a people, are commended to the careful perusal of all who are charged with the education of youth or the *supervision of institutions of learning.*"

MEMORIAL.

To the Hon. the Board of Regents of the University of Michigan :

I beg to offer for the consideration of the Regents, some observations on the principles of the *Fine Arts* and on taste, showing the advantages that would accrue to the University by the early introduction of their culture into that institution.

In our country the Fine Arts are already acknowledged to be an important branch of education, though they have not been so generally adopted in our seminaries as educated men feel to be desirable. For the short period of our political existence, we have made very great progress in the production of fine works of art; and the estimate of the value of art has been greatly extended; while the love and respect for the labors of the pencil and chisel have taken a strong hold on popular favor.

At an early period in our history, we were not deficient in distinguished names in art, such as West, Trumbull, Copley and others. These names com-

manded a respect wherever high art was revered, and in Europe, long before our literature and public men found favor, our distinguished artists and their productions were the medium of begetting for us among their philosophers and patriots a kindly and respectful consideration. In the meantime, this talent has been enhanced among us in proportion to the growth of other elements of prosperity, till our artists are now known to every metropolis of the old world, and their productions will vie with the greatest that have been produced in modern times. This has been brought about, too, without the aid of princely patronage, without governmental protection, without State grants. American artists acknowledge the sound doctrine that the direct patronage of the State is not so safe a dependence as a popular love, founded on knowledge and general enlightened taste. We do not seek State patronage, but we are persuaded that art should be taught in our schools and seminaries, that the public may be provided with the means, and possess the previous training to build up in the mind, intellectual taste, and a sound judgment, in works of art as well as in poetry and literature.

It cannot be doubted that a wide diffusion of good works of art will promote the cause of morals, religion and manners ; nor will it be necessary for me to offer to your body the names of distinguished writers who have cordially commended a cultivation of the arts, and enforced a consideration for them by show-

ing their adaptation to our natural and virtuous impulses, and their high value to the well being of society.

Indeed, a cultivation of a pure taste has so direct and invariable a tendency to render persons more happy and better members of society, securing images and monuments for our respect, veneration and affection, that all educated persons are solicitous for the extension of this taste.

The *Fine Arts* are the especial objects of intellectual taste, and though some degree of pleasure may be derived from the sight of art without the highest cultivation, yet the advantages of a sound taste, as applied to *Art*, as well as to literature and the conduct of life, are too manifold, and I trust too obvious, to require argument. It may well be said, doubtless, that to the man who resigns himself to *feeling*, without interposing any judgment or sound taste, poetry, music and painting are but pastimes, and but little better than trifles. It is by studying the *great principles* of the Fine Arts, and exalting our taste to the dignity of a *judgment*, that we make them sources of refined and noble enjoyment. Nor, in my judgment, can this culture commence too early, for there is every reason that a just taste and correct eye shall commence at the same time with the teachings of morals and manners; and if they be combined, the intellectual powers will grow into greater har-

mony, and the harshness of a crude culture be taken from our minor morals and deportment.

This improved, refined taste begets a higher relish for the simple habits of life, in unison with republican tendencies. It deepens our love of Nature, and carrying its empire far into the principles and practice of ethics, subjugates natural impulses and elevates all our desires. The practice of reasoning on these interesting themes becomes a habit at last, and the habit strengthening the reasoning powers, gives that dignity to the arts which properly belongs to them, while the discipline is favorable to the investigation of the still more abstruse subjects of mental philosophy.

Purity of taste tends to invigorate the social affections, and to moderate those that are selfish. It makes us averse to coarse language and ungenerous conduct, while it encourages a sympathy with whatever is lovely, excellent and magnanimous. So closely allied, I repeat, to morality, is intellectual taste, that no one can doubt that a fine relish of what is beautiful, proper and elegant in writing, painting and architecture, is a most rational preparation for the same just relish of these qualities in character and behavior. A philosophical inquiry into the principles of the Fine Arts inures the reflecting mind to that most enticing sort of logic. The science of criticism, as applied to the arts, to composition and literature, may be considered as a sort of middle link

that connects the different parts of education, harmonizing all. The student proceeds from the more agreeable and simple method, until custom improves his faculties, and he learns by this easy mastery to grapple with the intricacies of a deeper philosophy.

It has been remarked by a distinguished philosopher, that mathematical and metaphysical reasoning do not usually enlarge our knowledge of man; they not being so applicable to the common affairs of life, however valuable for the discipline of thought, while a just knowledge of the Fine Arts, derived from rational principles, furnishes elegant subjects for conversation, sharpens our sense of the beauty and strength of language, and prepares us for acting in the social state with dignity and propriety.

From these considerations, therefore, I trust it cannot be doubted that the inculcation of the principles of the Fine Arts will be acceptable to the present faculty of the University, as it will be genial and valuable to every department of study. It will not interfere in any way with the time allotted to any of these studies, as it is proposed that the Professor of Art shall impart the knowledge and gradually form the taste, by familiar lectures, by conversations, and by frequent reference to examples of Fine Art. These shall consist in drawings, in engravings, in paintings, in casts from the antique. The Professor of Greek must feel a lively interest, it is confidently believed, in a collection of those

marbles which illustrate the text books that are put into the hands of his classes — such, for instance, as the Elgin marbles, from the Parthenon, or some noble busts of Euripides, Xenophon or Thucydides. These are eloquent and palpable; and the marble groups often possess a spirit and purity of sentiment far beyond the language of the poet or historian. The spectacle of these precious memorials of a past classical age, will impart increased interest to their studies and stamp on the memory of ardent youth, images of delicacy and heroism that will continue to warm his fancy in the toil of life.

The student of Virgil who pores over, it may be, the death of Laocoon, and perhaps with difficulty makes out the meaning of the poet, will find his imagination excited, by having at his command a cast of that exquisite group in marble, by which his memory will be sharpened and his taste improved. Especially should this union be encouraged, considering that in this instance it is yet an unsettled question whether the poet or the sculptor be the original! The subject of the Fine Arts and æsthetics, as has been remarked, connects itself with intellectual and moral philosophy; and that lectures and conversation on themes so agreeable would commend themselves, there can be no doubt, both to the classes who pursue these studies, and to the professor who presides over them. The able discussions of Stewart, of Reid, of Kaimes, Allison and Mills, of Burke and

Knight, on the principles of the Fine Arts, on criticism and on taste, show how important they are considered in any general course of instruction—how they are connected with other branches of philosophy, and how deeply they touch the joys and welfare of society.

It is, doubtless, a matter of just regret that the seminaries and colleges of this country have not more generally provided departments of the *Arts*. Unfortunately, we have copied too much after the English universities in this respect. But, as this oversight in the early foundation of these great institutions is generally lamented by the most liberal minds of England, as a source of great evil, and one, if it were possible, they would gladly see rectified, it certainly will be the part of wisdom for us, in laying the foundation of new institutions, to make ample provisions for this deficiency. The absence of this provision in the national schools of England, had its origin in illiberal, contracted views, similar to that spirit which at this day would exclude the study of the natural sciences.

Oxford and Cambridge have done nothing either for art or the natural sciences, and the low state of public taste in that country is little creditable to the character of institutions so powerful and opulent. This is generally acknowledged.

Is it not extraordinary that neither of these Universities possess a school in which the theory or

practice of any branch of art is taught, and has not even a course of lectures, nor any means by which a young man may be either taught or can acquire the requisite knowledge on this class of subjects? What they have inherited from the dark ages, they have tried to preserve, without, if possible, ever going beyond what then existed.

The time is speedily advancing, we may predict, when public taste and general refinement in this country will be in advance of that of England, notwithstanding the wealth and patronage that have been lavished on Art there for the past one hundred years. But with us, this must be greatly aided and promoted by the introduction of this culture into our schools and colleges.

Even schools of design and academies expressly established for this purpose, may not, in my opinion, do so much towards building up taste and the diffusion of art, as the establishment of professorships in the higher seminaries, colleges and universities of the land, where their culture shall begin jointly with other academical studies, and where the theory of art shall be combined with and illustrated by the palpable productions of the chisel and pencil.

An able English writer in Blackwood's Magazine indulges in these sound remarks: "We should say decidedly that the best consideration for art, and the best patronage, too, that we would give it, would be to establish it in the Universities of Cambridge and

Oxford. In these venerated places, to found professorships, ~~that a~~ more sure love and more sure taste for it may be imbedded with every good and classical love and taste in the minds of youth."

I should not omit, however, to call your attention to the fact, that the new University of London is an exception to this, and being founded in the spirit of the age, seems inclined as far as possible to rectify the error of the older institutions, and to restore the *Faculty of the Arts which has perished there*; and for this purpose has established lectures on the different branches of the Arts.

The University of Michigan has taken higher ground — wider and better views — than almost any institution in this country. She includes the natural sciences as too obviously in accordance with the spirit of the age. She has provided also emphatically for the *Fine Arts*. She has established a department of *Arts*, which may be seen by a reference to the organic law creating this noble institution.

Chap. 2, Sec. 2 — "The objects of the University shall be to provide the inhabitants of the State with means of acquiring a thorough knowledge of the various branches of literature, science and the *arts*."

Sec. 9 — "There shall be *three* departments; first, that of literature, science and the *arts*." "There shall be established a professorship of the *Fine Arts*."

I trust that this paper may not be deemed prolix, if I affix to it some considerations that would demand

the attention of the Professor of Art, and a general scheme of action and duty that he would be glad to see carried out. All the objects included in such a scheme could not be realized at once; but it is confidently believed that he would be able very speedily to impart interest to this new feature in the University, and to awaken in its behalf a deep sympathy with the student and faculty; and I cannot doubt this interest and sympathy would, in no long period of time, spread to different parts of the State, and that he might be the medium, through the peculiarly attractive and genial nature of Art, to render substantial and lasting benefit to this Institution. Some of these considerations and duties I have placed under separate heads for the greater convenience of reference, and that the whole scheme may be more readily comprehended, as well as that its practical bearing shall be more easily seen.

Department of the Fine Arts in the University of Michigan—some of the duties, and general course indicated, which might devolve on and be pursued by the Professor of such department.

1. Lectures on *intellectual taste*—lectures on the general *theory of art*—lectures on the principles of the different branches of art—painting, sculpture, architecture, music, &c.—their relation to each other—intimately united to poetry—the influence of the Fine Arts on the feelings, on the manners, on morals and literature, on civilization, and on the sciences.

2. Show the value of art to classical studies — illustrate these studies by busts of those distinguished in eloquence, poetry or statesmanship — by coins, medals and inscriptions, so valuable also to elucidate the history and antiquities of Rome and Greece — its union with Greek literature — it being impossible to appreciate Grecian history, eloquence and poetry, without an intimate knowledge of Greek art; one is the exponent of the other; secure a collection of the casts from the Elgin and Phygalian marbles, from antique busts, and from exquisite groups, such as the Psyche and Laocoon, the size of life, where these can be had. All these can be obtained at small expense, and they would prove invaluable memorials of the heroic ages of literature and art.

3. Copies from some of the best paintings, to illustrate *composition* in painting, to illustrate the *principles of color*, and *light and shade*; good engravings from celebrated paintings. These will constitute a collection permanently belonging to the University. To this collection might be added such portraits of the Professors, Chancellors, and other distinguished persons who have been connected with the institution, as might be induced by invitation or otherwise, to leave them. Art preserves a memory of the past, and is eminently conservative of what is precious in works of genius.

4. Students who wish, can take lessons in *drawing*, *in perspective*, *in coloring*, *in composition*. This depart-

ment will thus have a direct, practical bearing on the acquirements of the student, aside from the refined taste its teachings will inculcate. The services of the Professor might be made useful to the medical department. The study of the natural sciences will be greatly facilitated by drawings, diagrams and transparencies. It cannot be doubted that *Fine Arts* will foster an attachment to the University.

5. It is believed that in all the German Universities the *Fine Arts* are represented by a professor. Lectures prevail there as a mode of teaching, more than in the English. The German is far more liberal. A well educated German is thoroughly acquainted with music, with the *theory* of the arts, and with the *principles* of each.

6. We have already some examples — Columbia College, New York, has a professor of *Fine Arts*, a young man of that city. West Point has a professor of *Fine Arts*. Cambridge has a collection of pictures, and inculcates, perhaps, the *Fine Arts* as a branch of her teachings. Yale College has erected a separate building for the reception of Col. Trumbull's pictures, and has thus an admirable series of works to illustrate art. It is there lessons of patriotism may be first imbibed; it is there that the student will first contemplate the noble designs of the "Battle of Bunker Hill," "Signing the Declaration of Independence," "Washington's Resignation of his Com-

